



PELZER'S
INSTRUCTION BOOK
FOR
THE GUITAR.

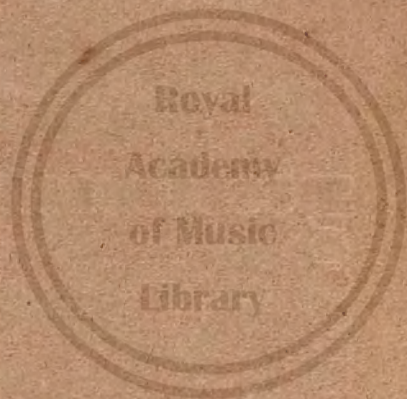
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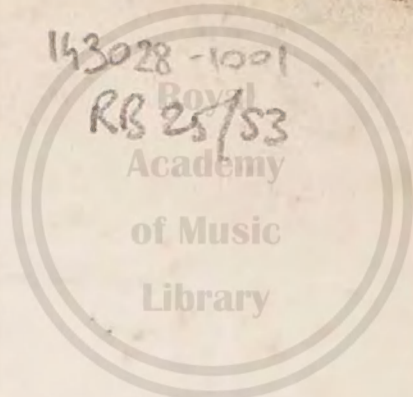
1835.

Howlett and Son, Printers, 10, Frith Street, Soho.



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Additional handwritten text at the bottom of the page, also illegible.



SECOND EDITION
of
Instructions
for the
Spanish Guitar.
Written and Dedicated to
HIS FRIENDS
Capt. P. H. Phillips
And
John Hodgson Esq.
BY
FERDINAND PELZER.



London.

Ent. at Sta. Hall.

Price 12/-

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INTRODUCTION.

Without ascribing to the Guitar the wonderful powers conferred by the Poets upon its predecessor the Lyre; which is said to have produced such miraculous effects in the hands of Orpheus, Amphion, Linus, and others; enough may be said of its merits and capabilities, to prove it to be worthy of cultivation by all who have taste to appreciate the beauties of Harmony.

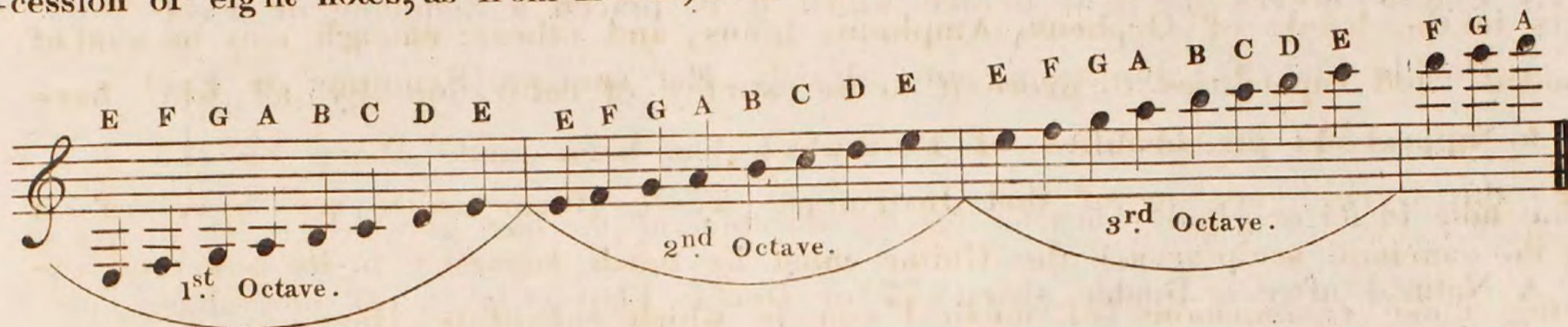
To the Lyre, (judging of that Instrument by the form which we have of it from the ancient sculptures,) the Guitar must be much superior in its power of expressing those combinations of musical sounds which constitute Harmony.

When introduced amongst the Spaniards by the Moors, it was a simple Instrument with four strings. Two others have since been added, by which it is rendered capable of expressing all those Concords and Discords which constitute the Light and Shade of Music and of producing the most intricate Modulations through all the keys of the musical scale. Independently of its merit as an Accompaniment to the voice; upon it, (as now taught by the best Masters,) every species of composition may be executed. With such powers, added to its lightness, and small dimensions, it may well claim and receive admission in situations from which the Harp, Piano Forte, and other larger Instruments must be excluded. It has in fact from the earliest times been the favoured companion of the accomplished of both sexes. In the solitary hour, in the Closet, in the Camp; it has been the delight and solace of the beautiful and the brave, and it is no small recommendation of it that in situations, in which louder Instruments might be an annoyance to others, the performer may, from the most gentle vibrations of its strings, enjoy every combination of musical sounds which can gratify a cultivated ear.

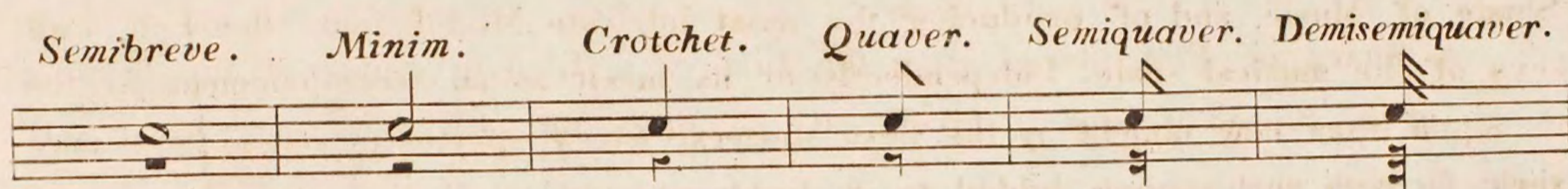
In writing Instructions for the Guitar it has been usual with many Masters to teach it according to their own style of playing; or in other words, in that style which their own continual practice had rendered most easy to themselves. This as in Painting, produces a Mannerism which cannot fail to become tiresome. My object and intention are, after leading the beginner by the most simple and easy progress to a knowledge of the Fingerboard of the Instrument, to teach him every position of the fingers of the left hand, and every mode of striking the strings with those of the right, which can be required in the execution of any compositions for the Guitar; whether by Carulli, Giuliani, Sor, Aguado, Legnati, or any other Master. By thus combining all the different modes of fingering, that distinction between them which ought never to have existed, will be done away with, and the Pupil will acquire a more thorough knowledge of the Instrument, and a greater facility in executing whatever music may be set before him.

The SCALE or GAMUT.

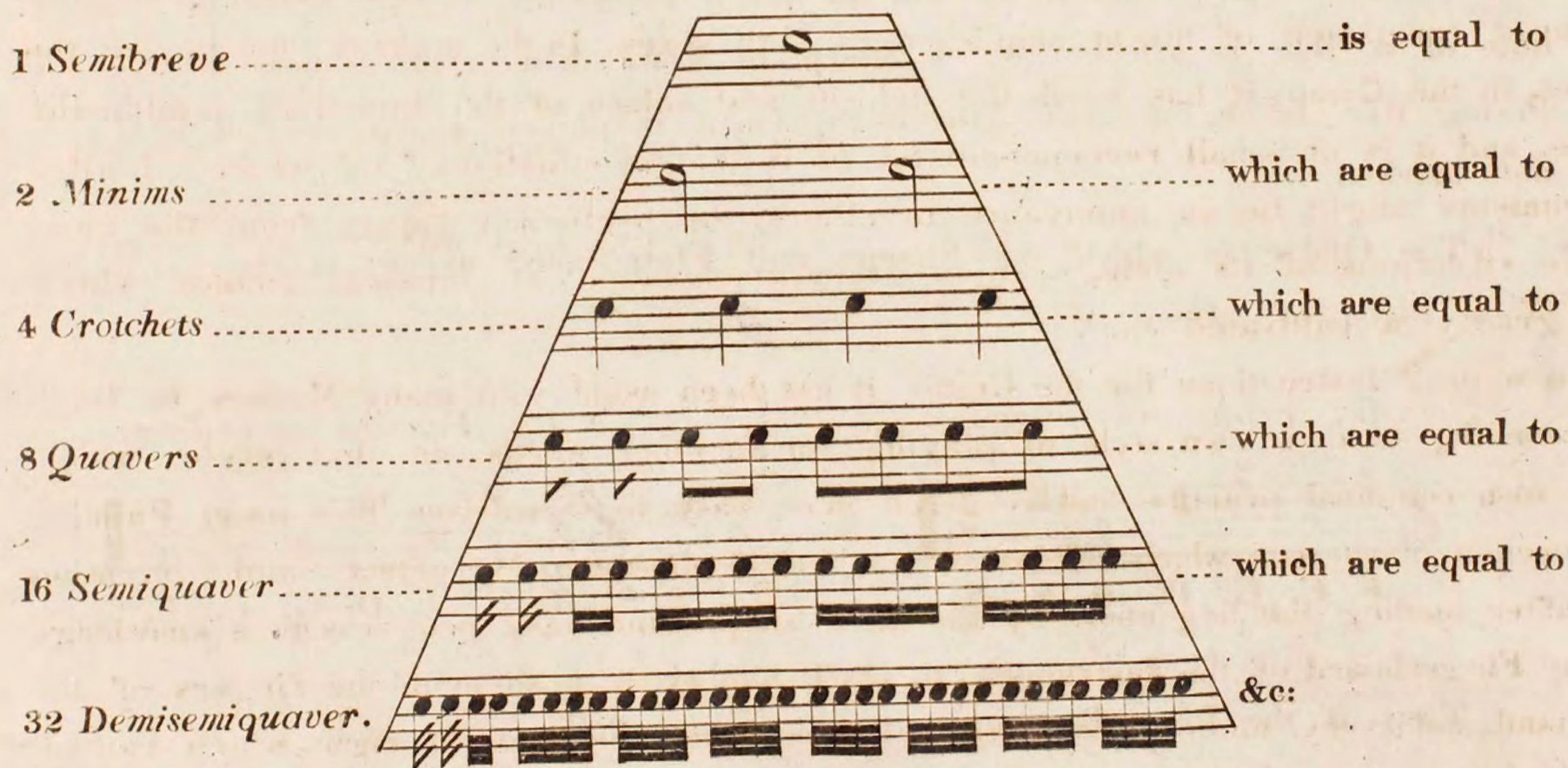
Shewing the situations and names of the notes in the Treble Clef. Every succession of eight notes, as from *E* to *E*, from *F* to *F* &c. is called the Gamut or Octave.



The different notes with their corresponding Rests which rests are equal in length to the notes under which they are placed.



The Length or Duration of the notes.



A Dot placed after a note or rest makes it half as long again: *Example* is equal to a Minim and a Crotchet or three Crotchets and so on: is equal to &c: When a second Dot is added to the first the second is half the length of the first: *Ex:* is equal to

The Sharp (#) raises a note before which it is placed a Semitone or one Fret.

A Double sharp (x) raises a note already sharp another Semitone or Fret.

A Flat (b) lowers the note before which it is placed a Semitone or Fret.

A Double Flat (bb) lowers a note already flat another Semitone or Fret.

A Natural (n) placed before a note which has been made sharp or flat restores the note to its original character for the duration of the bar in which it stands.

A Natural after a Double sharp (x#) or Double Flat (bb) takes off one sharp or one flat.

A Double Sharp or Flat cannot be used but to a note already made sharp or flat respectively.

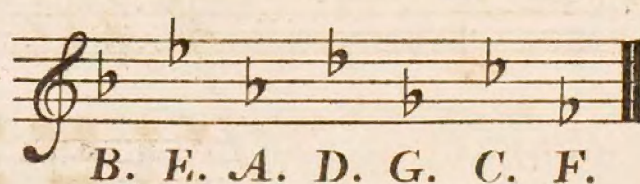
A Sharp or Flat placed after the Clef on a Line or Space at the beginning of a Piece of music affects all the notes on such Line or Space, and their Octaves throughout the Piece; but when introduced in the course of the Piece, it is called accidental, and only affects the notes and Octaves placed on such Line or Space within the Bar in which it occurs, except when the last note of a Bar is affected by a Sharp or Flat, when the first note of the following Bar is on the same Line or Space, it is played sharp or flat although not marked so.

The Order in which the Sharps and Flats must occur at the beginning of a Piece of Music. is:

By Fifths ascending.



By Fourths ascending.



Thus if the Piece is written in one sharp, that sharp must be F. If in two they must be F and C. If in three they must be F, C and G.

If in one flat, that flat must be B. If in two they must be B and E. and so on as written in succession.

This Order can never be departed from so that in a key which contains A# at the beginning the four preceding sharps must be placed in their proper order before it, and so of the flats.

FIGURES contained in this INSTRUCTION BOOK.

For the Left Hand.

Thumb	*
First finger	1
Second finger	2
Third finger	3
Fourth or Little finger	4
Open String	0

For the Right Hand.

Thumb	^
First finger
Second finger	:
Third finger	:

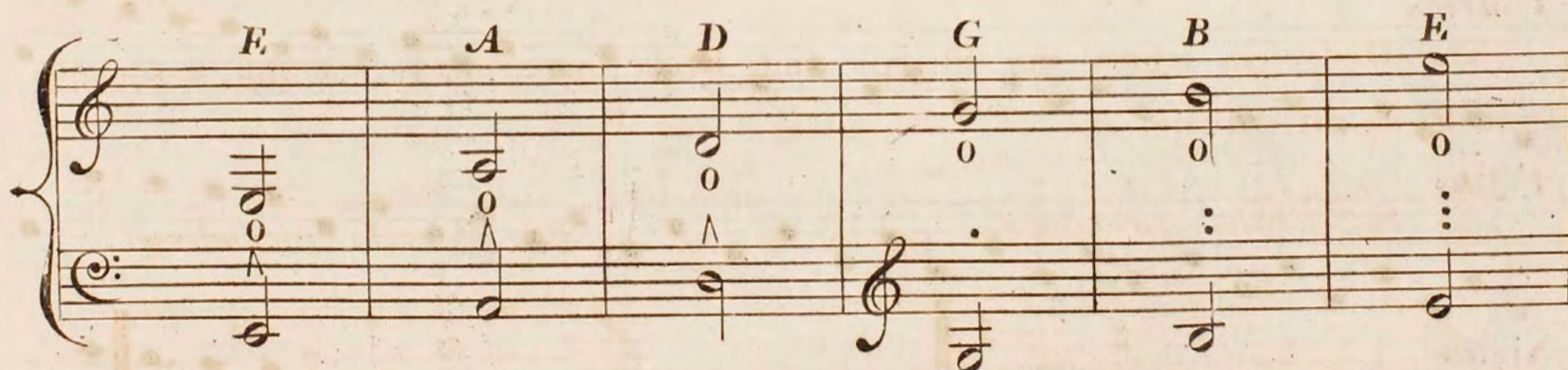
OF THE POSITION.

The 1st Position is when the 1st Finger of the left hand is placed upon the 1st Fret of the Instrument. The 2nd Position when the 1st Finger is upon the 2nd Fret. The 3rd Position when it is upon the 3rd Fret and so on.

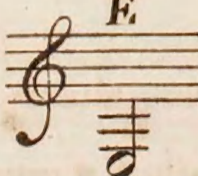

The Positions are indicated by Roman Figures placed *above* or *below* the lines.

METHOD of TUNING the GUITAR.

Tune the Notes of the open Strings in unison with the Bass notes of the Piano Forte placed under them.



OR

Tune the lowest open string  by the  of the Piano Forte.

Then stop it on the 5th Fret and tune the next open string above it A in unison with it. Stop the A string on the 5th Fret and tune the next open string D in unison with it. Then stop D string on the 5th Fret and tune the next open string G in unison with it. Then stop the G string upon the 4th Fret and tune the next string B in unison with it. Lastly stop the B string on the 5th Fret and tune the highest open string E in unison with it. If the tuning has been correct the highest and lowest strings will be a double Octave of each other.

8 In the first part of the Instructions, whenever the method of striking the strings with the Fingers of the right hand is not indicated by figures, the three lower strings are to be struck with the thumb, the G string with the 1st Finger, the B string with the 2nd Finger, and the E string with the 3rd Finger.

Open strings

Gamut.

Chromatick scale in Sharps.

Chromatick scale in Flats.

EXERCISE for learning the Intervals of *Thirds Fifth &c.*

Thirds

Fourths

Fifths

Sixths

Sevenths

Octaves.

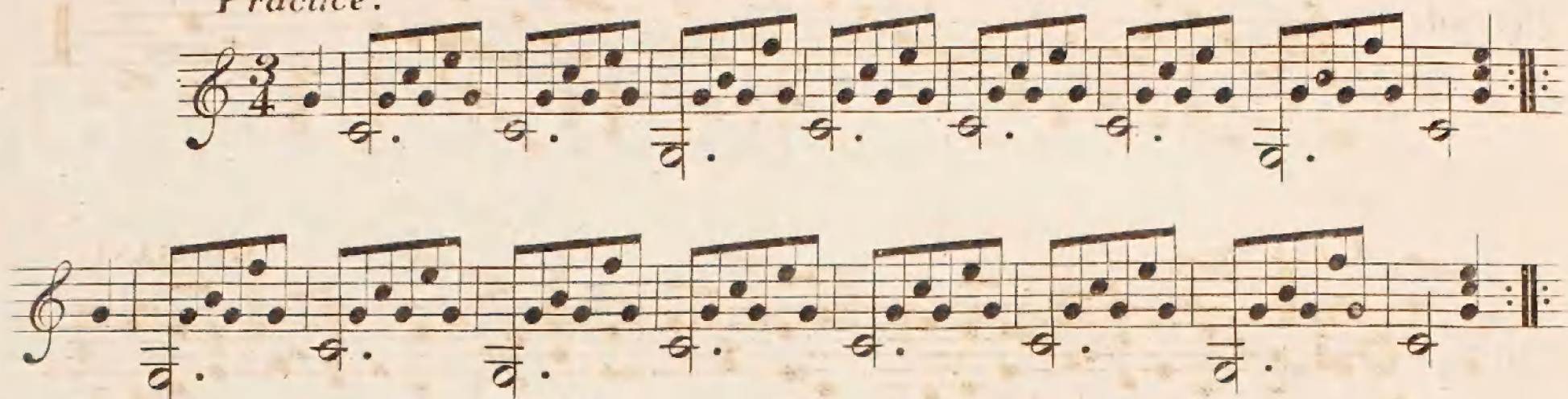
Exercise of Chords in C. Major.

The exercise consists of six staves of music. The first three staves show various chord progressions with fingerings (0, 1, 2, 3) and slurs. The fourth staff is labeled 'C. Major.' and shows a sequence of chords with fingerings. The fifth and sixth staves continue the exercise with more complex chord patterns and fingerings.

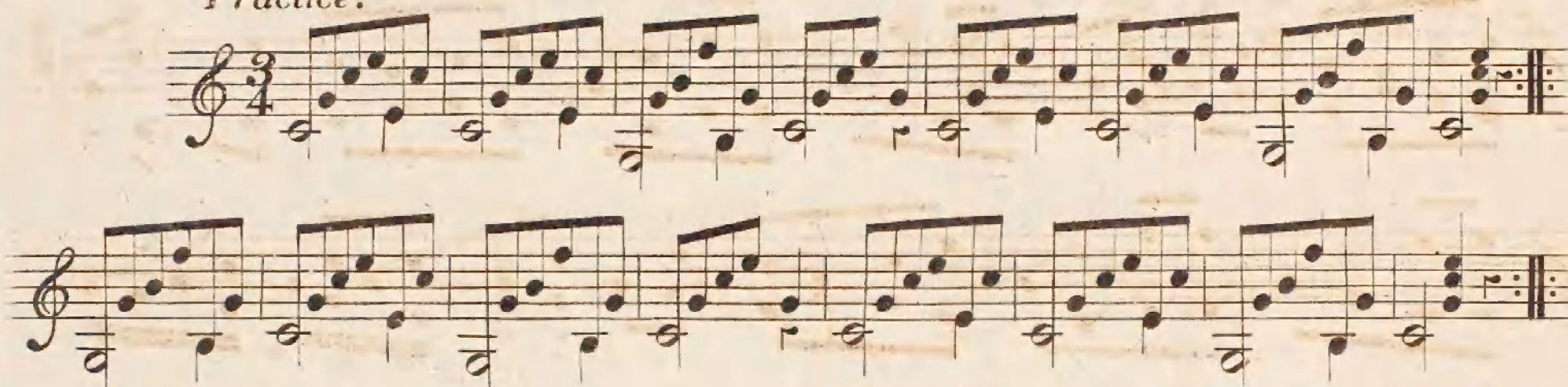
The holding of a note means the pressure of the Finger of the Left hand upon it during its length or value, as the dotted Minim in the following Practice at the commencement of the Bar indicates.

The exercise shows two staves of music. The first staff is in 3/4 time and shows a sequence of chords with a dotted minim note. The second staff is in 4/4 time and shows a sequence of chords with a dotted minim note.

Practice.



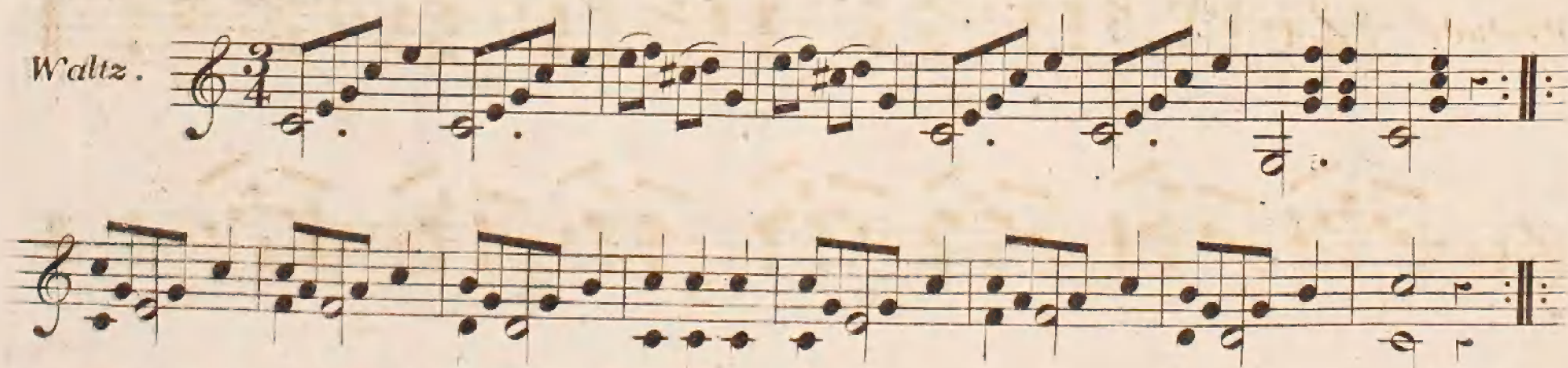
Practice.



Waltz.



Waltz.





After this Page the Pupil is recommended to study Page 33.

Prelude.

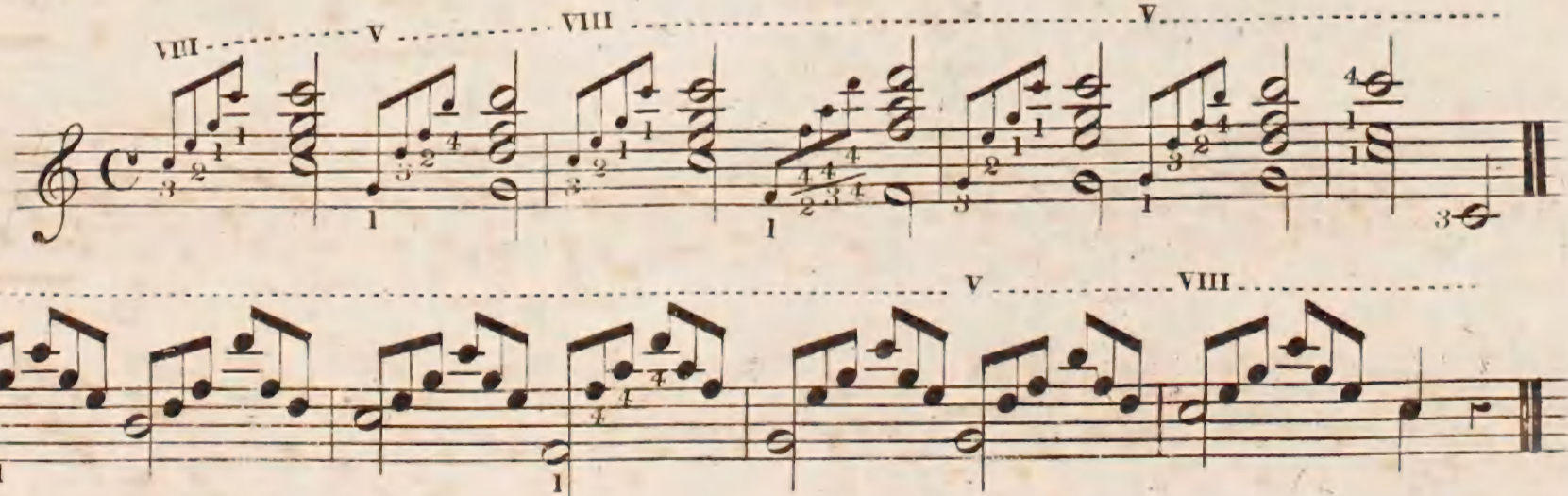


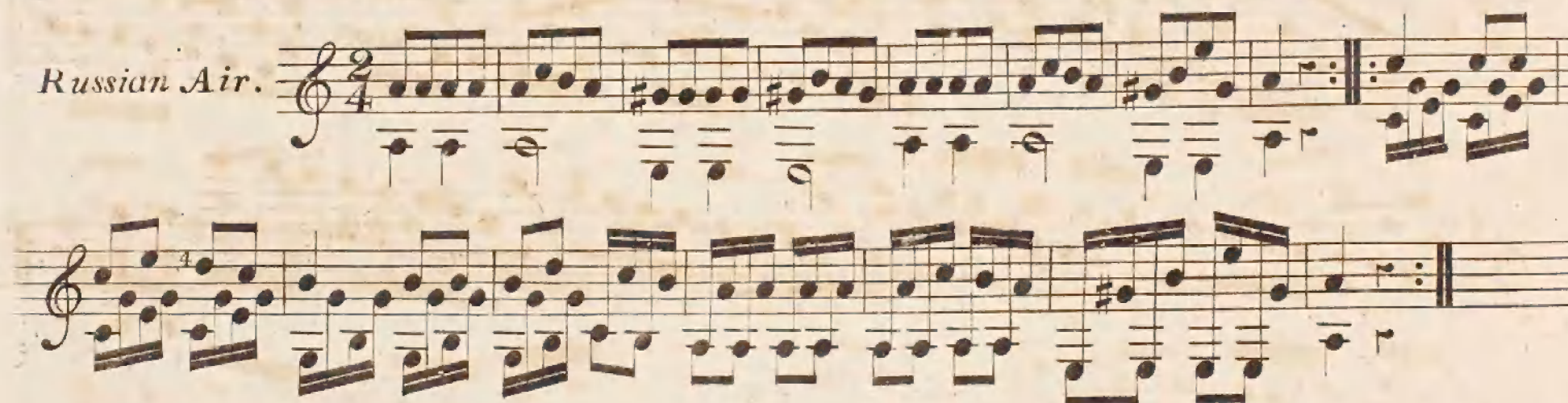
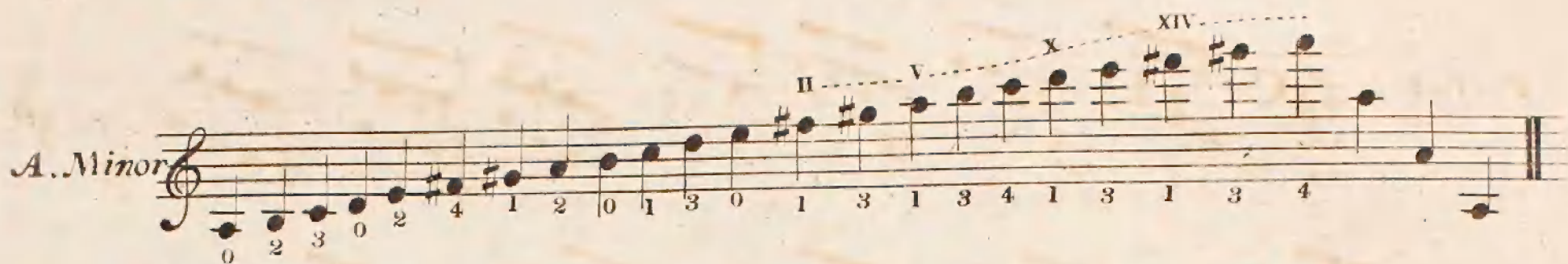
Grazioso.

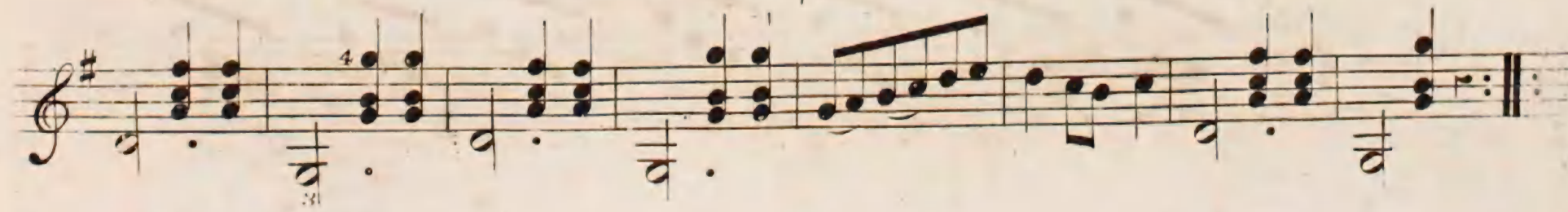
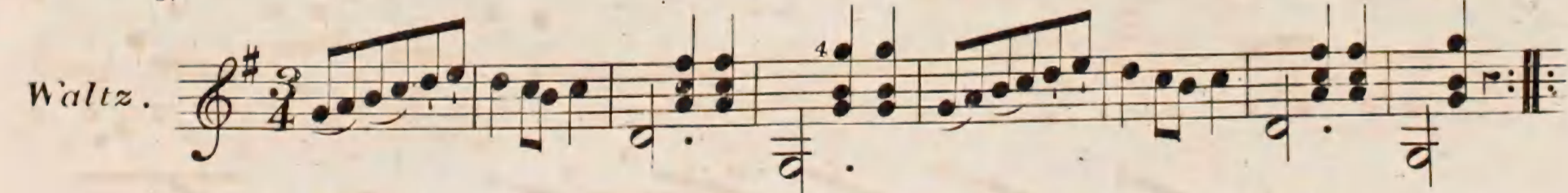
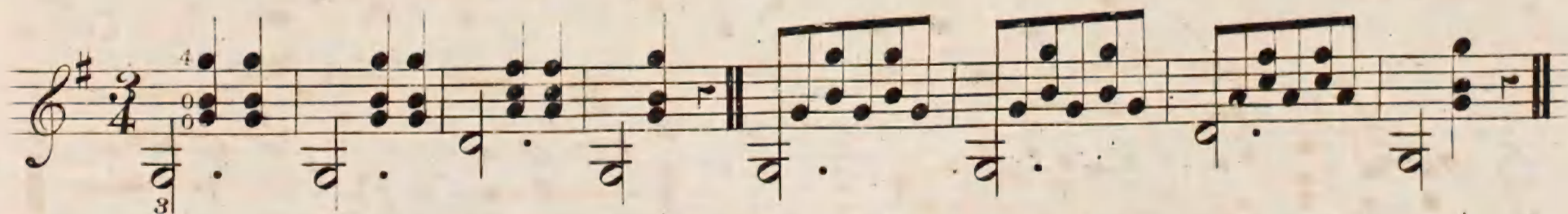
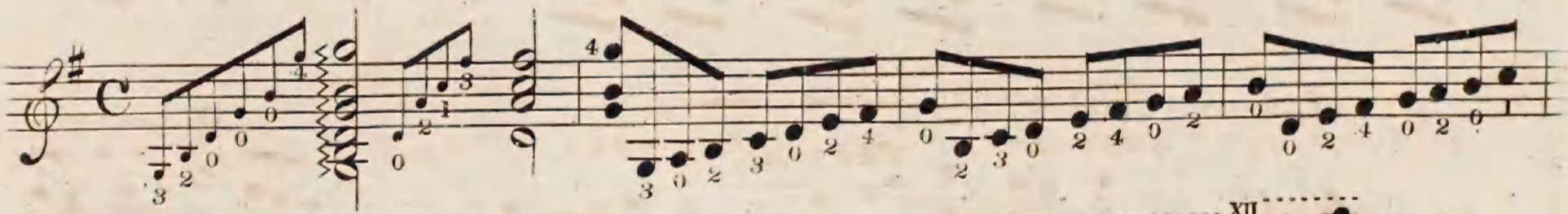
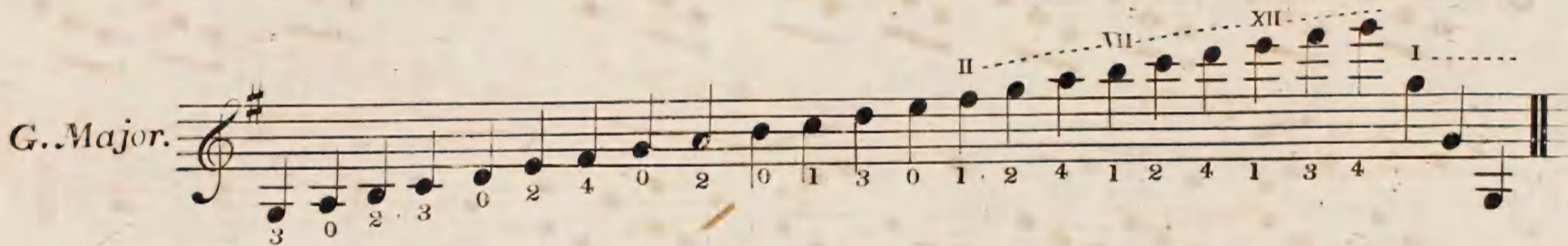
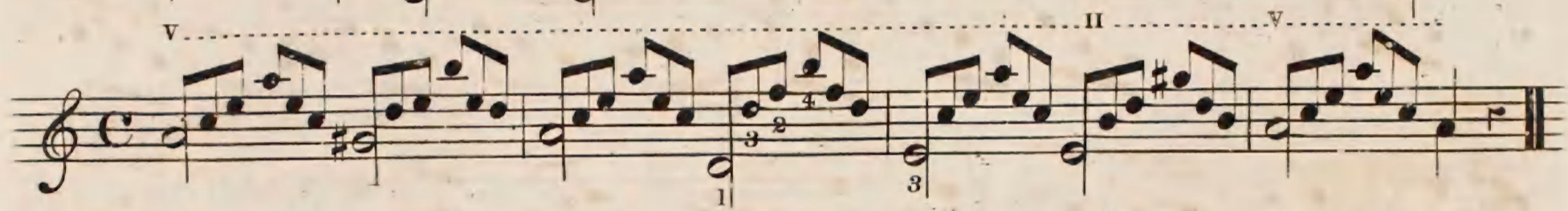
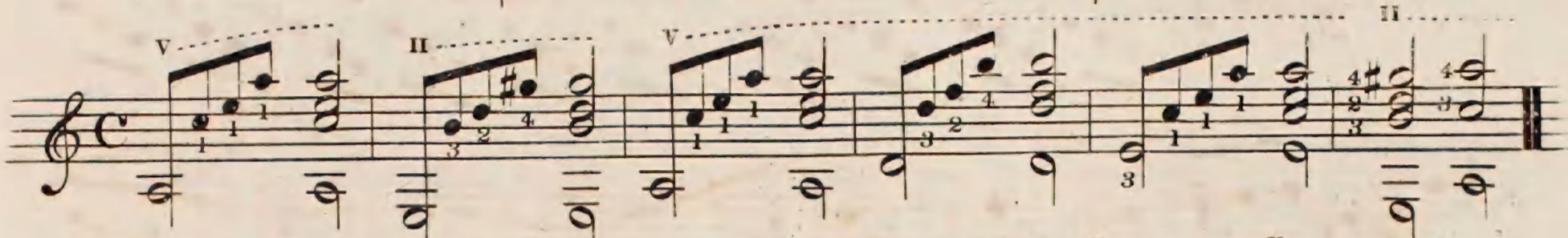
GIULIANI.



Prelude.









14 Those Amateurs who do not wish to pursue the following Exercises, and who prefer pleasing and amusing pieces are recommended to a work entitled "The Giulianiad" in which they will find Music for the Guitar (both Vocal and Instrumental) of an easy and agreeable character.

Grazioso.

GIULIANI.

A musical score for a piece titled 'Grazioso' by Giuliani. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The music features a melody in the upper voice and a complex, rhythmic accompaniment in the lower voice, characterized by many beamed sixteenth and thirty-second notes. There are some triplets indicated by a '3' over a group of notes. The piece concludes with a double bar line.

Andante Cantabile.

DIABELLI.

A musical score for a piece titled 'Andante Cantabile' by Diabelli. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by a slow, flowing melody with a steady accompaniment. There are some dynamic markings, including 'f' (forte) and 'p' (piano). The piece concludes with a double bar line.

Prelude.

A musical score for a piece titled 'Prelude'. It consists of a single staff of music. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a simple, flowing melody with a steady accompaniment. There are some dynamic markings, including 'f' (forte) and 'p' (piano). The piece concludes with a double bar line.

E Minor.

Waltz.

Andantino.

Prelude.

F. CARULLI.

D. Major

0 2 4 0 2 0 2 3 0 1 2 4 1 3 4 4 3 1 4 2 1 3 1 0

2 3 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0

Allegretto.

2 3 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0

Andante.

DIABELLI.

2 3 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0

Prelude.

2 3 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0

Andante.

MAGNIEN.

B. Minor.

The word "Bar" or "Barré" means when two or more notes upon different strings but upon the same Fret are stopped by laying the same finger of the left hand across them.

Prelude.

A. Major.

Allegretto.

Three staves of music in A major, 2/4 time. The first staff contains a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes. The second and third staves provide harmonic accompaniment with chords and single notes. Fingering numbers (0, 1, 2, 3, 4) are indicated below the notes.

Waltz.

Two staves of music in A major, 3/4 time. The first staff contains a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody is written in eighth and sixteenth notes. The second staff provides harmonic accompaniment with chords and single notes. Fingering numbers are indicated below the notes.

Exercise on the ninth Position in *A. Major*.

Four staves of music in A major, common time (C). The first staff contains a treble clef, a key signature of two sharps, and a common time signature. The exercise is written in eighth and sixteenth notes. The second and third staves provide harmonic accompaniment. The fourth staff continues the exercise. Fingering numbers (1, 2, 3, 4) and position markers (IX, VII, V, IV) are indicated throughout the piece.

Prelude.

Two staves of music in A major, common time (C). The first staff contains a treble clef, a key signature of two sharps, and a common time signature. The prelude is written in eighth and sixteenth notes. The second staff provides harmonic accompaniment. Fingering numbers (1, 2, 3, 4) and position markers (IX, VII, V, IV) are indicated throughout the piece.



For glissé (slide) see page 48

Allegretto.

F# Minor.

II

IX XI

II IV II I II

Prelude in F# Minor.

E. Major.

Exercise.

Waltz.

Waltz.

Prelude.

C♯ Minor.

IV II IV II

The keys of *B. Major* and *C♭ Major* requiring the same fingering upon the Guitar, I have placed them together, The same observation applies to the other keys which are here after placed together.

B. Major.

C♭ Major.

II I

IV

Pelzer's Instruction Book.

Prelude. VII IV VII IV VII

G# Minor. Ab Minor.

IV I VI I

IV IX XIII

Prelude. IV I IV I IV



F# Major.

G# Major.

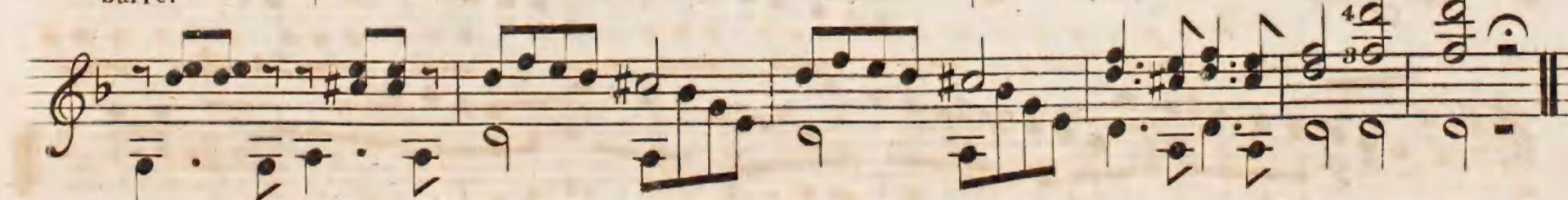
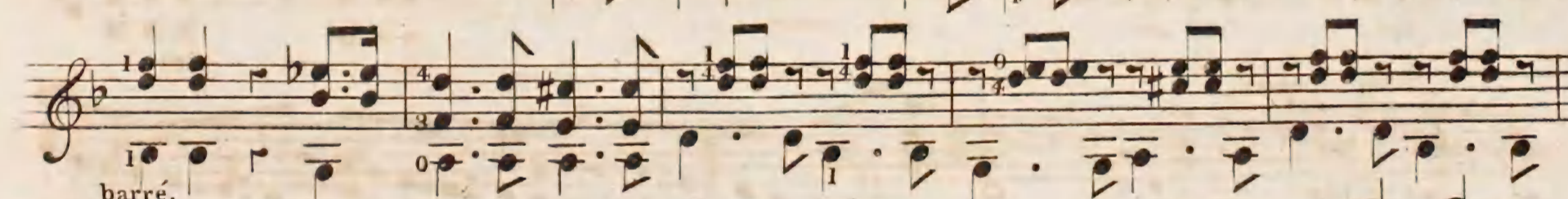
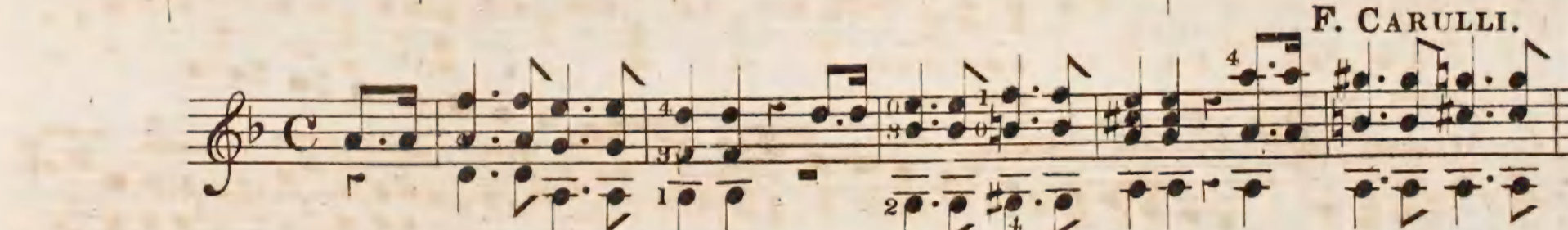
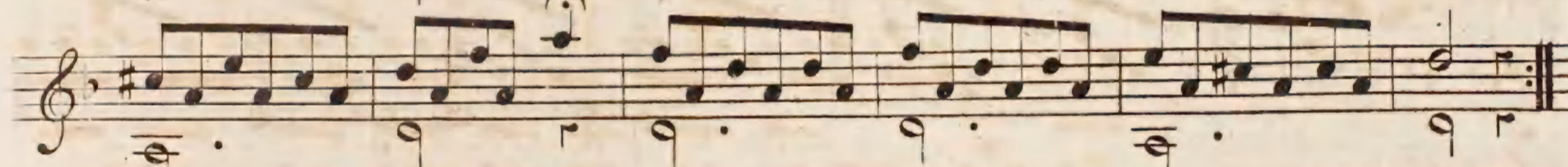
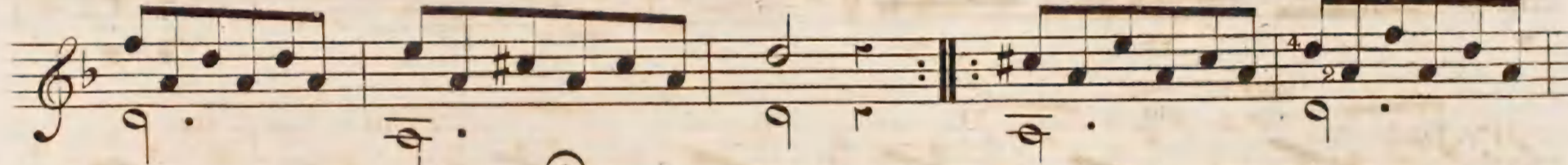
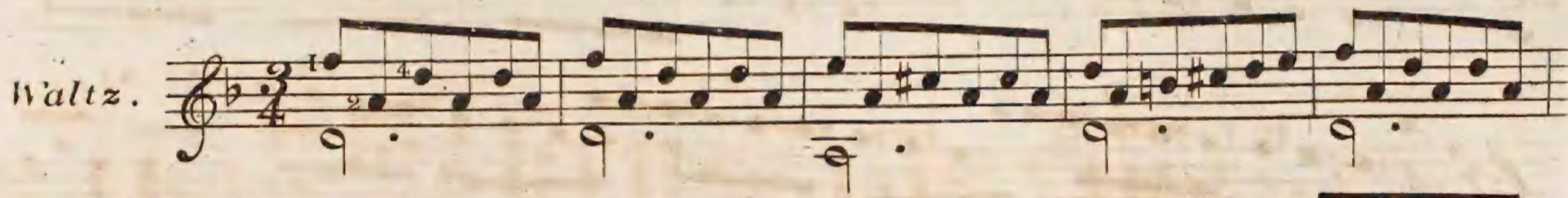
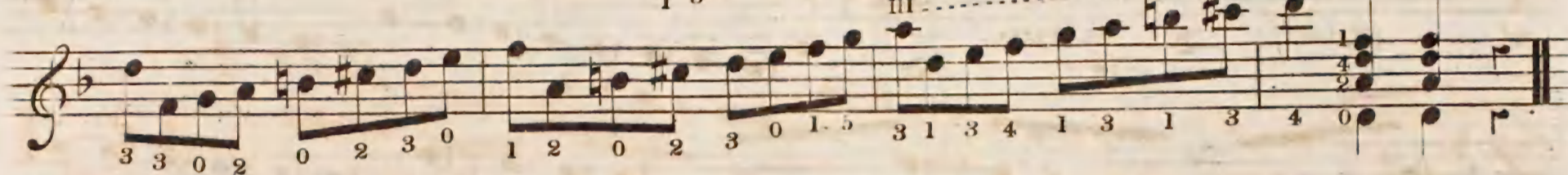
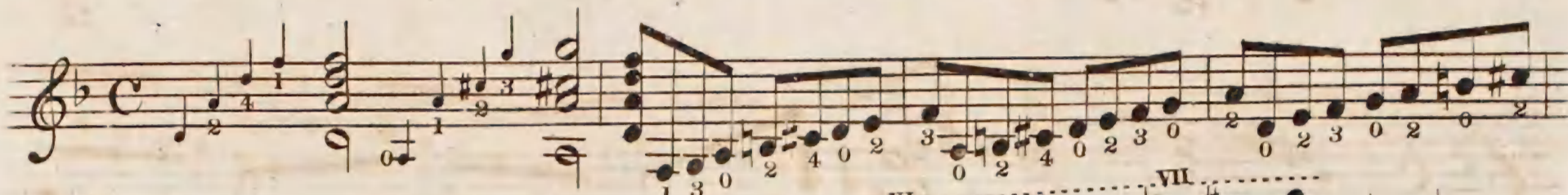
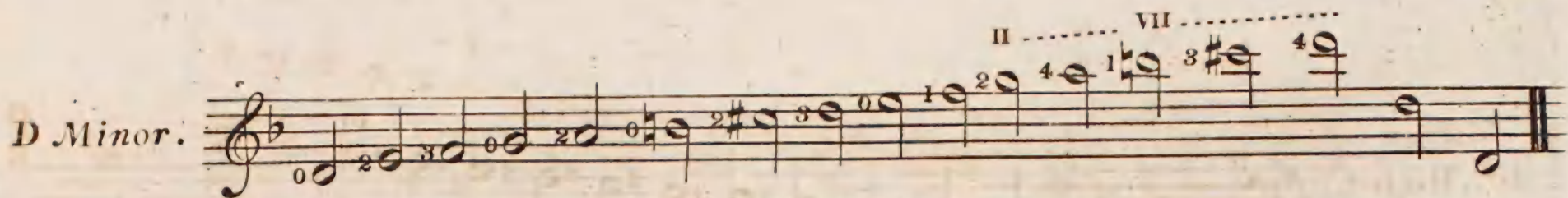
D# Minor.

E♭ Minor.

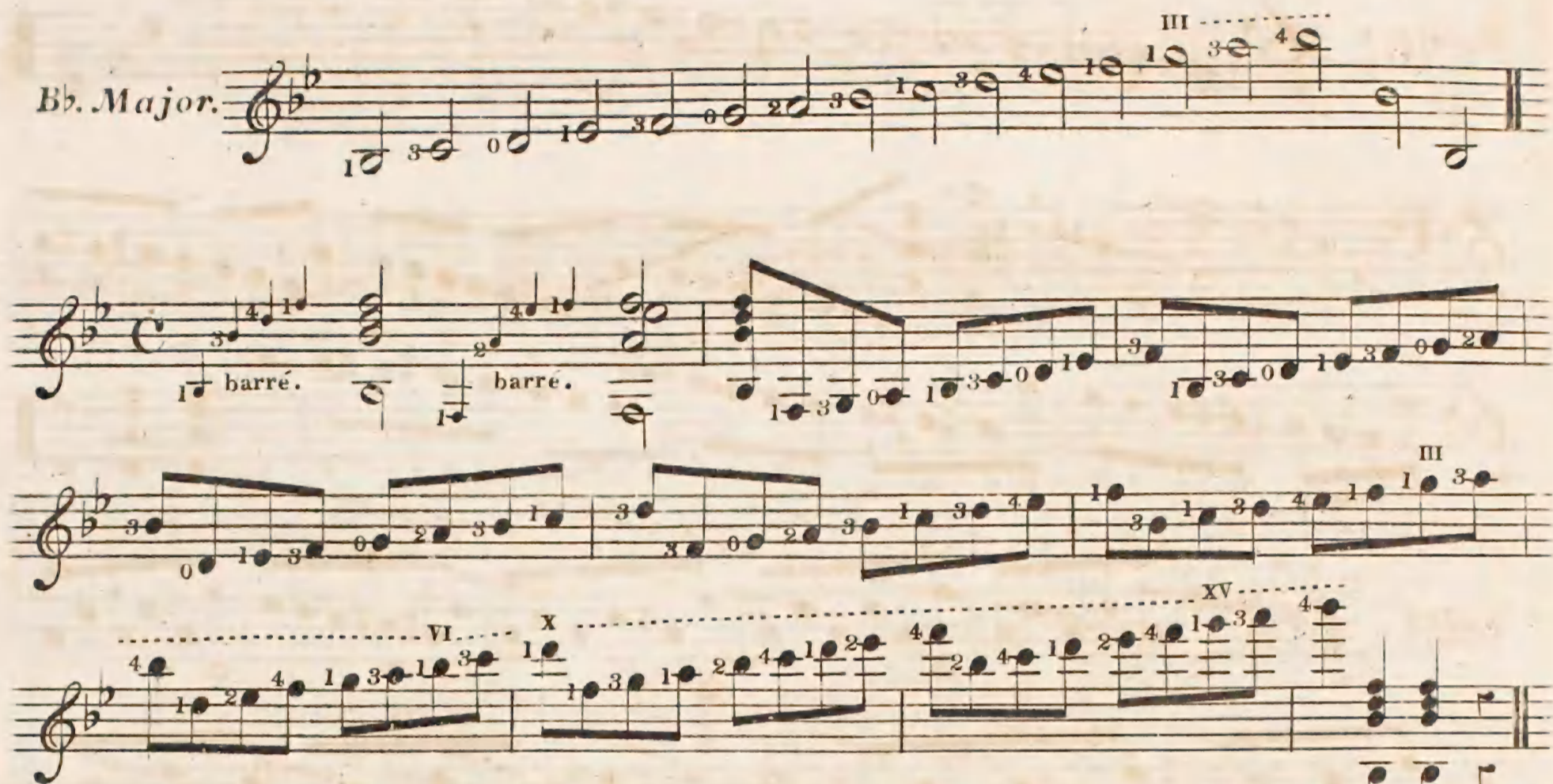
I IV I IV

M GIULIANI.

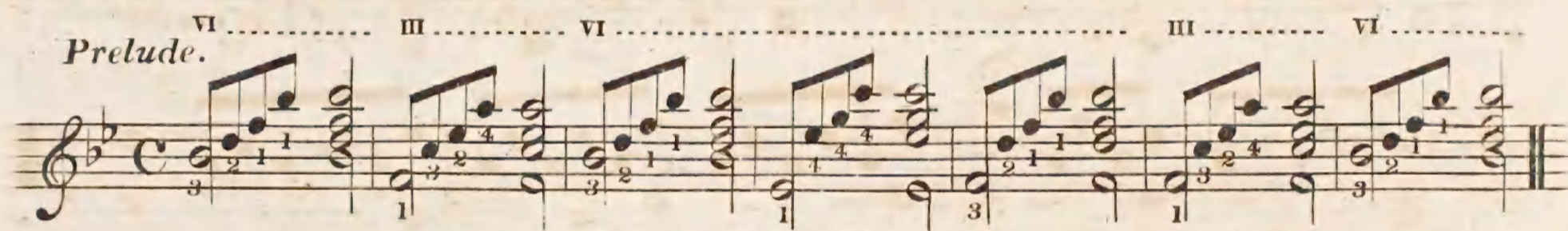
Prelude.



Bb. Major.



Prelude.



G Minor.



Prelude.



E-Major.

III

IV

VIII

III

I

III

VIII

III

III

IV

III

I

III

C-Minor.

III

V

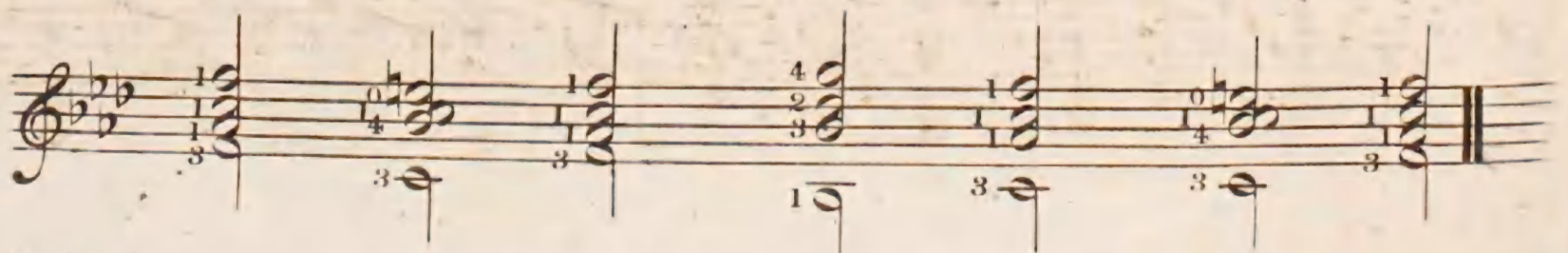
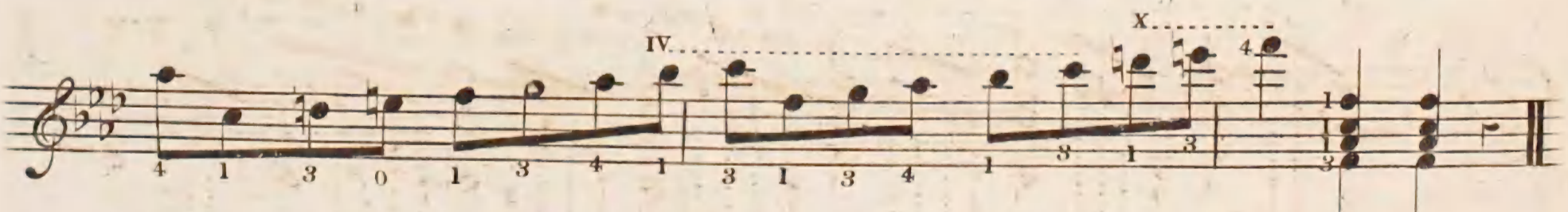
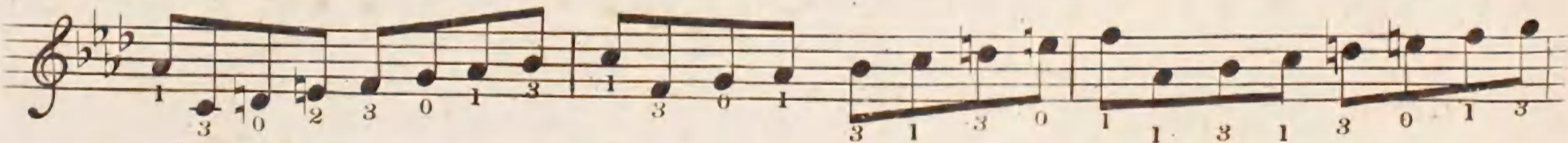
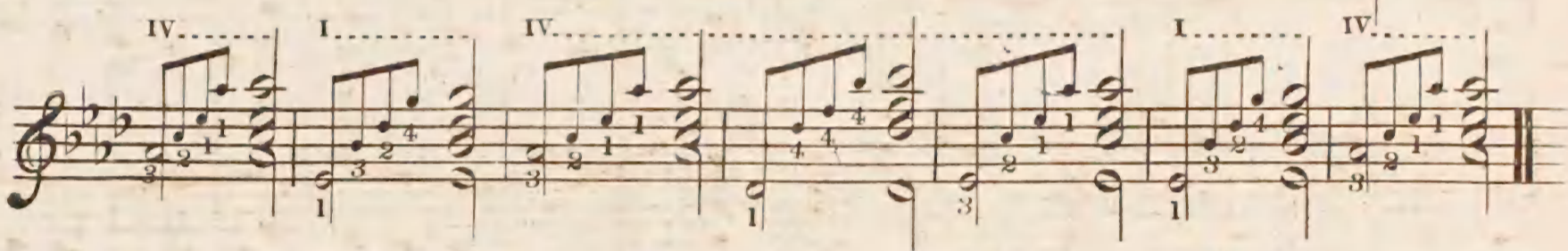
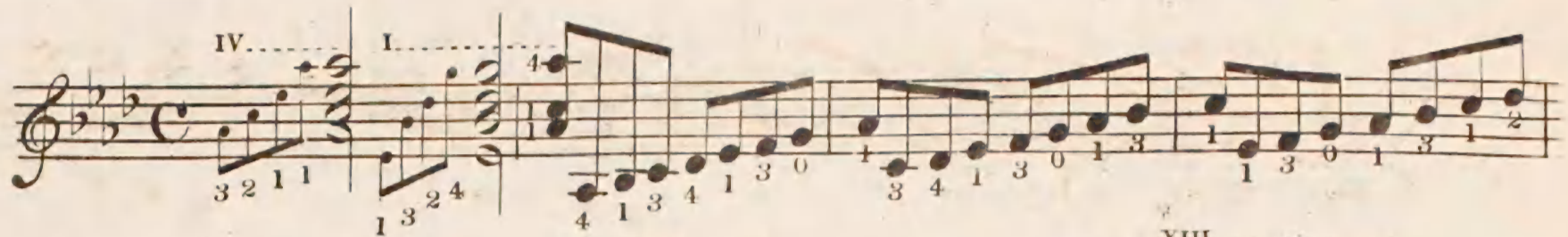
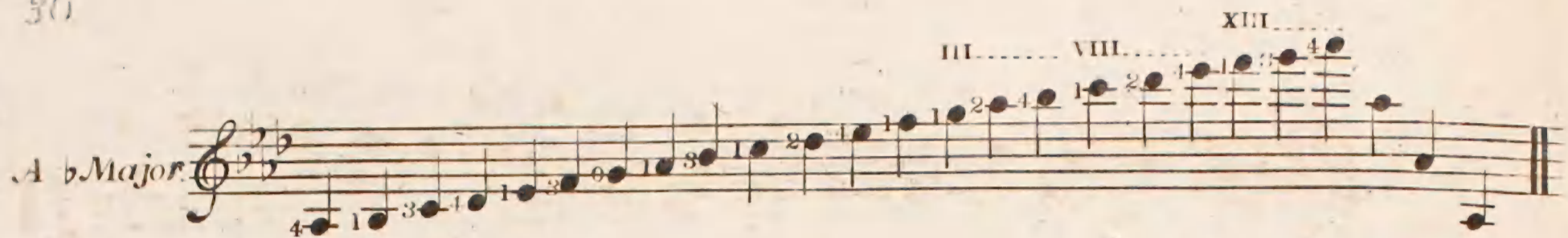
III

V

III

III

I



Db. Major.

C# Major.

This block contains two staves of musical notation. The top staff is for Db Major and the bottom staff is for C# Major. Both staves feature a series of eighth notes with fingerings (1-4) and a 'VI' marking above the final measure.

A single staff of musical notation featuring a series of eighth notes with fingerings (1-4) and a 'VI' marking above the final measure.

A single staff of musical notation featuring a series of eighth notes with fingerings (1-4) and a 'VI' marking above the final measure.

Prelude.

I II I IV I

This block contains a single staff of musical notation for a prelude exercise. It features a series of eighth notes with fingerings (1-4) and a 'VI' marking above the final measure. The exercise is divided into five measures, each marked with a Roman numeral (I, II, I, IV, I).

Bb. Minor.

A# Minor.

This block contains the first system of musical notation. It features two staves: the upper staff is for Bb Minor and the lower staff is for A# Minor. Both staves show a scale of eighth notes with fingerings (1-4) and a trill marked 'III' at the end. The A# Minor staff includes 'x' marks on some notes, likely indicating natural harmonics or specific fingering techniques.

This block contains the second system of musical notation, consisting of two staves. It features a series of chords and arpeggios, with fingerings (1-4) and 'x' marks indicating specific techniques or harmonics.

This block contains the third system of musical notation, consisting of two staves. It continues the series of chords and arpeggios from the previous system, with fingerings and 'x' marks.

Prelude.

This block contains the fourth system of musical notation, labeled 'Prelude.' It consists of two staves showing a sequence of chords and arpeggios. Above the staves, the letters 'VI', 'III', 'VI', 'III', and 'VI' are written, corresponding to the chords. Fingerings and 'x' marks are present throughout the piece.

Example shewing how many times and upon what parts of the Instrument the same note can be played. The Roman Figures on the upper stave denote the Position and the notes the defferent strings.

The image displays four systems of musical notation, each consisting of a grand staff (treble and bass clefs) with notes and Roman numerals above them. The notes are connected by dotted lines, indicating the same pitch across different string and fret combinations.

- System 1:** Notes are G4, A4, B4, C5, D5, E5, F5, G5. Roman numerals above: 0, V, II, VII, III, VIII, 0, V, X.
- System 2:** Notes are A4, B4, C5, D5, E5, F5, G5, A5. Roman numerals above: II, VII, XII, III, VIII, XIII, 0, V, X, II, VII, XII, 0, IV, IX, XIV.
- System 3:** Notes are B4, C5, D5, E5, F5, G5, A5, B5. Roman numerals above: I, V, X, XV, III, VII, XII, 0, V, IX, XIV, I, VI, X, XV, III, VIII, XII.
- System 4:** Notes are C5, D5, E5, F5, G5, A5, B5, C6. Roman numerals above: V, X, XIV, VII, XII, VIII, XIII, X, XV, XII, XVII, XIII, XV, XVII.

THE CHROMATIC SCALE UPON EACH STRING.



OF THE HARMONICKS.

Many Harmonick sounds may be produced upon the Guitar: but those most in use, as being the most sonorous, are upon the 3rd 4th 5th 7th and 12th Frets.

They are produced by a slight pressure of a finger of the left hand upon the strings, just above the Frets, and striking them rather strongly near the Bridge; withdrawing the finger of the left hand from the string as soon as it is in a state of vibration. They are marked *Har:* or *Harm:* and are generally written in notes smaller than the others; and in order to avoid a multiplicity of additional lines, are placed an Octave lower than the sounds which they produce; As in the following Table.

	String. Lower. E	String. A	String. D	String. G	String. B \sharp	String. E
3 rd Fret.						
4 th Fret.						
5 th Fret.						
7 th Fret.						
12 th Fret.						

SECOND PART.

In playing notes which follow each other in quick succession, the same string must not be struck twice together by the same finger, but the notes must be played with the thumb and 1st finger, or the 1st and second finger in succession, as marked in this Example.

Presto staccato.



CHROMATIC SCALE.





Allegretto.

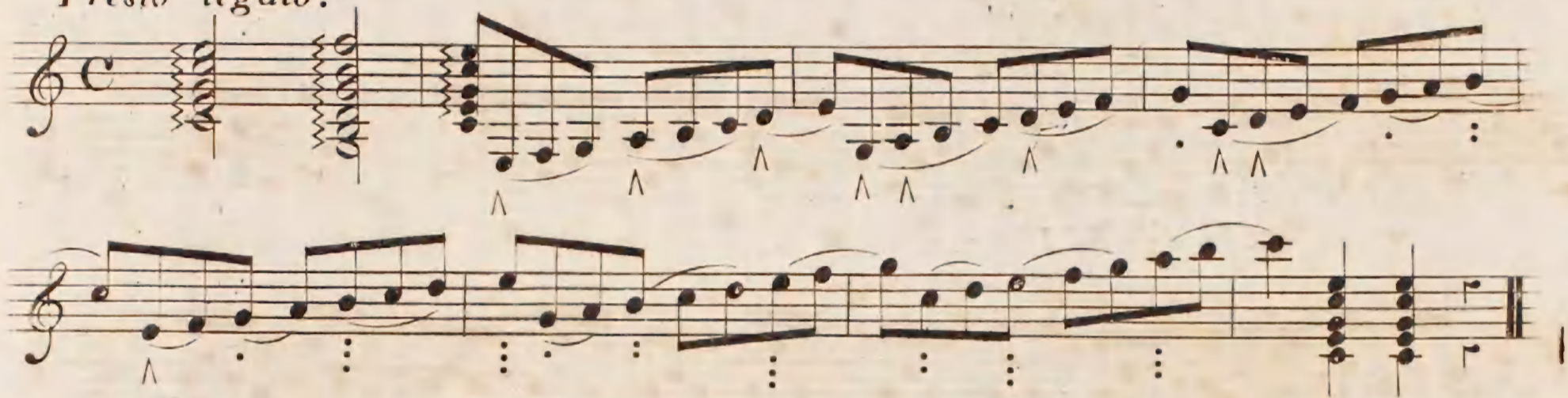
Three staves of musical notation for the *Allegretto* section. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a series of eighth-note patterns with various fingerings indicated by numbers 1-4. Measure 12 ends with a double bar line.

Allegro.

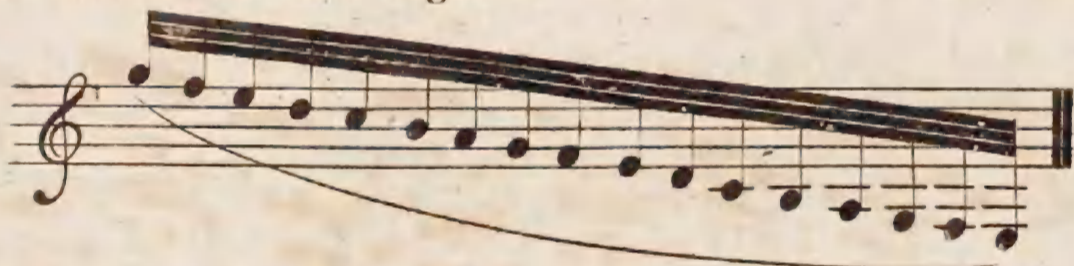
Five staves of musical notation for the *Allegro* section. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, the fourth staff contains measures 13-16, and the fifth staff contains measures 17-20. The music is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a series of eighth-note patterns with various fingerings indicated by numbers 1-4. Measure 20 ends with a double bar line.

When this mark — occurs under two or more notes *ascending*, the first note only is to be struck with the right hand, and the succeeding notes are to be produced by letting the Fingers of the left hand fall with force upon them in succession.

Presto legato.



When this mark — occurs under two or more notes *descending*, the first is to be struck with the right hand, and the others are produced by pulling the strings horizontally with the fingers of the left hand, in succession; which is in fact striking or pulling the strings with the fingers of the left hand instead of those of the right.





EXERCISE in ARPEGGIOS for the Right hand.

N^o1.

N^o2.

N^o3.

N^o4.

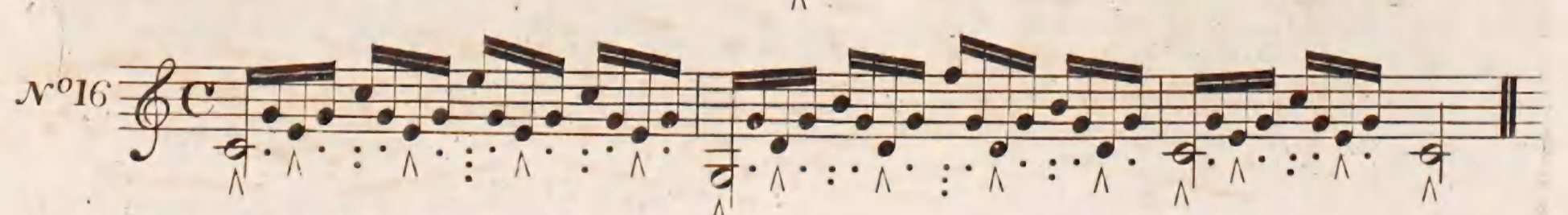
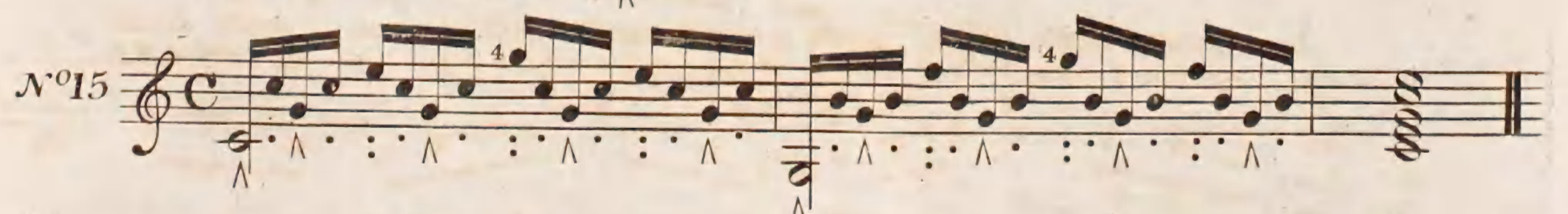
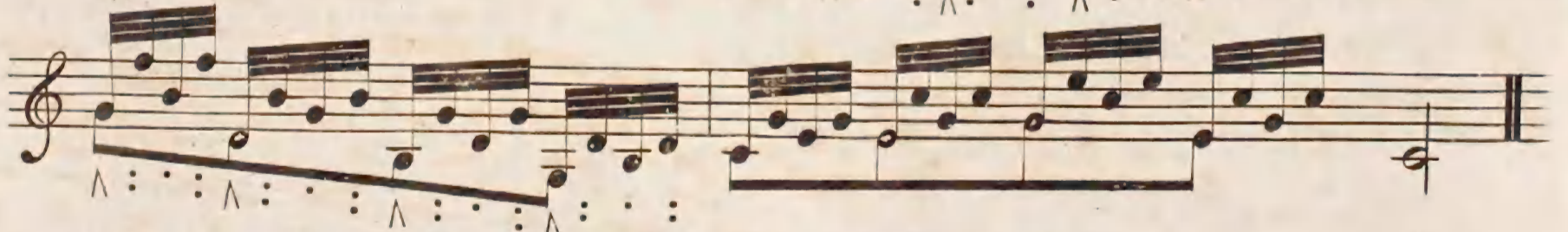
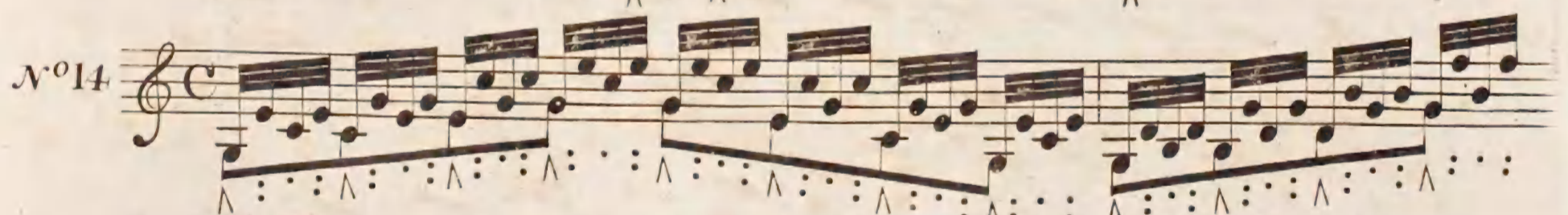
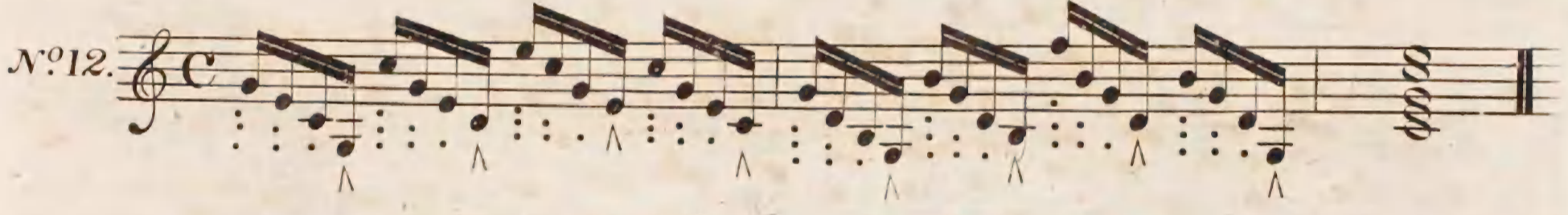
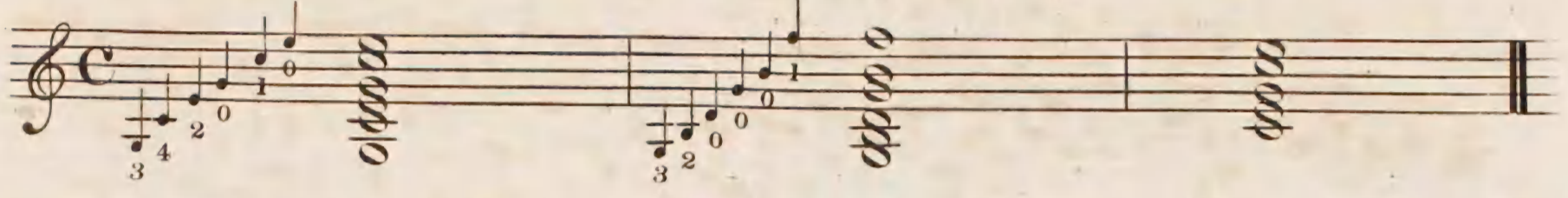
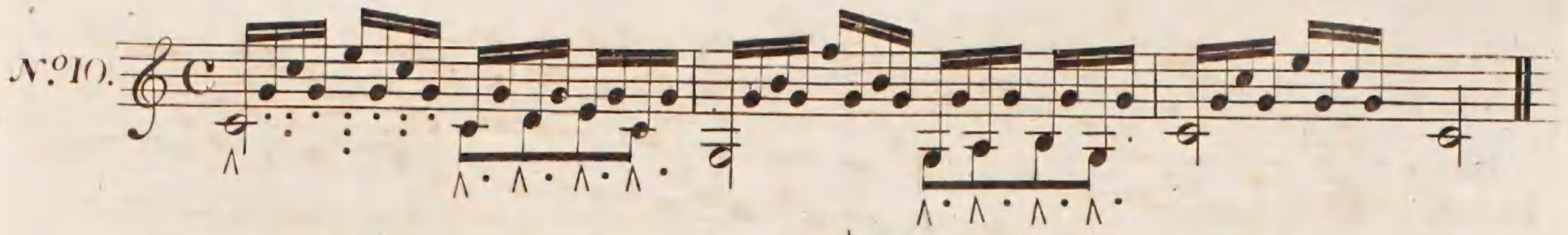
N^o5.

N^o6.

N^o7.

N^o8.

N^o9.



40

In this Example of Thirds Sixths Octaves and Tenths the notes
are to be struck with the Thumb and first Finger.

C. Major.
Thirds.

Sixths.

Octaves.

Tenths.

G. Major.
Thirds.

Sixths.

Octaves.

Tenths.

The page contains four sets of musical exercises for G Major, each consisting of two staves. The exercises are labeled 'Thirds', 'Sixths', 'Octaves', and 'Tenths'. Each exercise shows a sequence of notes with Roman numerals indicating the interval and fingering numbers (1-4) indicating the finger used. The exercises are arranged in a descending order of interval size.

D. Major.
Thirds.

Sixths.

Octaves.

Tenths.

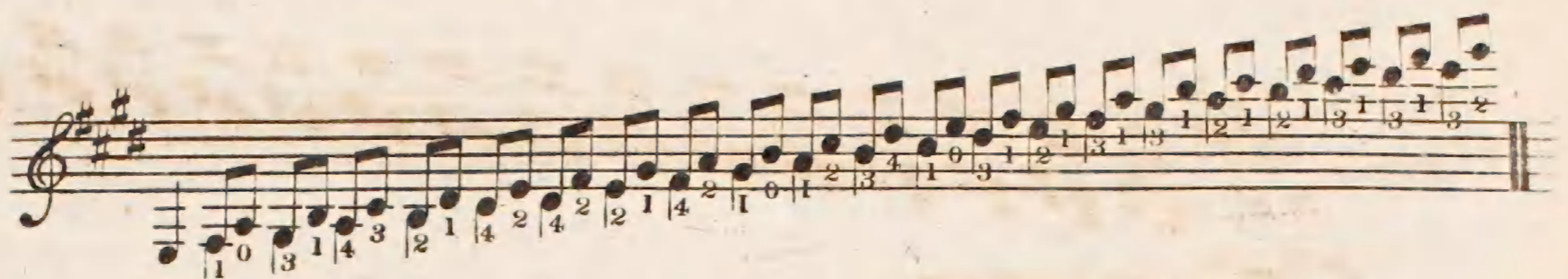
A. Major.
Thirds.

Sixths.

Octaves.

Tenths.

E. Major
Thirds.

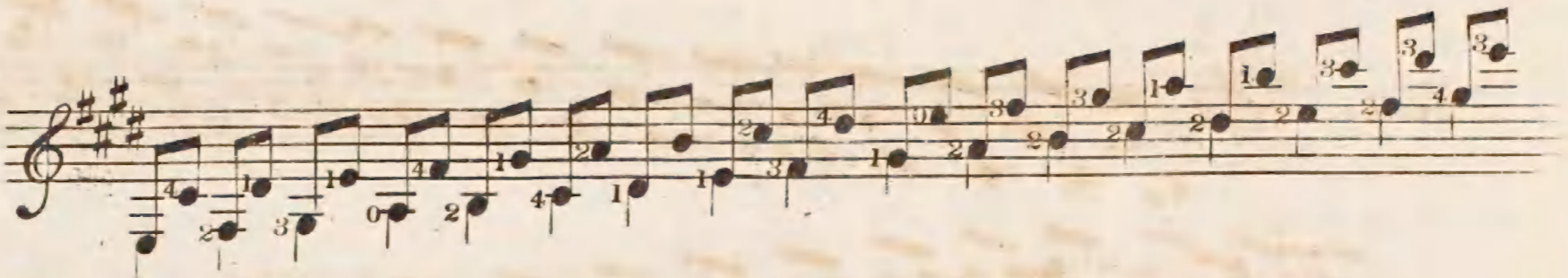


Handwritten musical notation for E Major Thirds exercise. The staff shows a sequence of notes with fingerings (1-4) and a final double bar line.

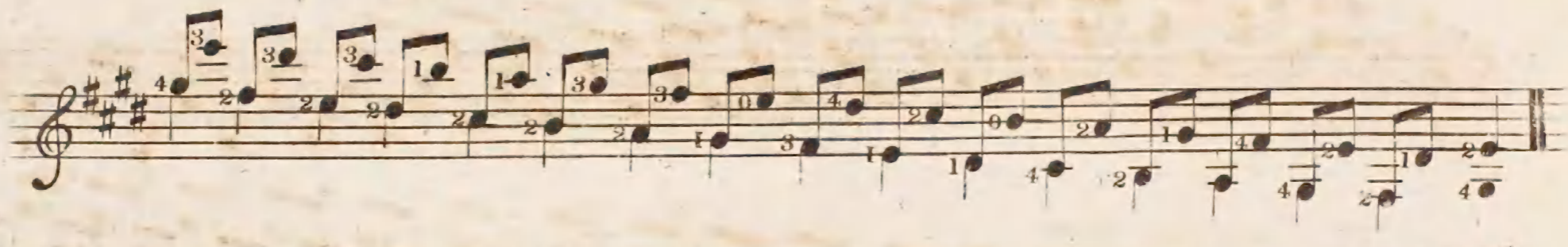


Handwritten musical notation for E Major Thirds exercise, continuing the sequence of notes and fingerings.

Sixths.

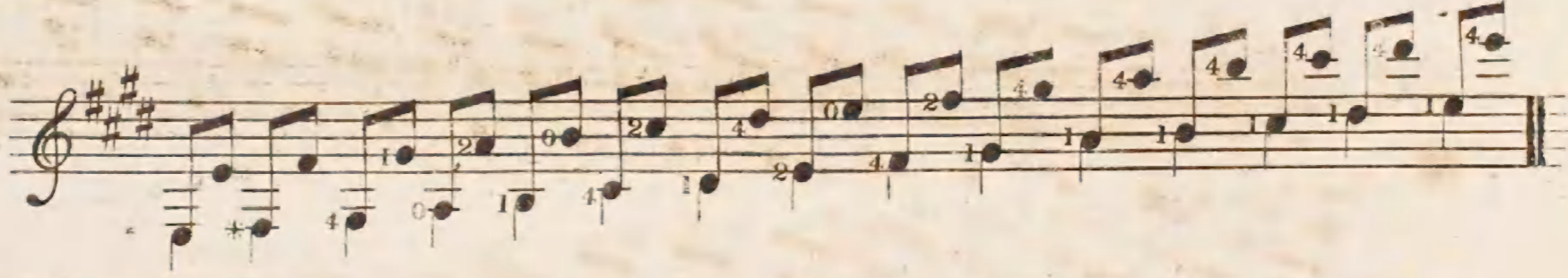


Handwritten musical notation for E Major Sixths exercise. The staff shows a sequence of notes with fingerings (1-4) and a final double bar line.

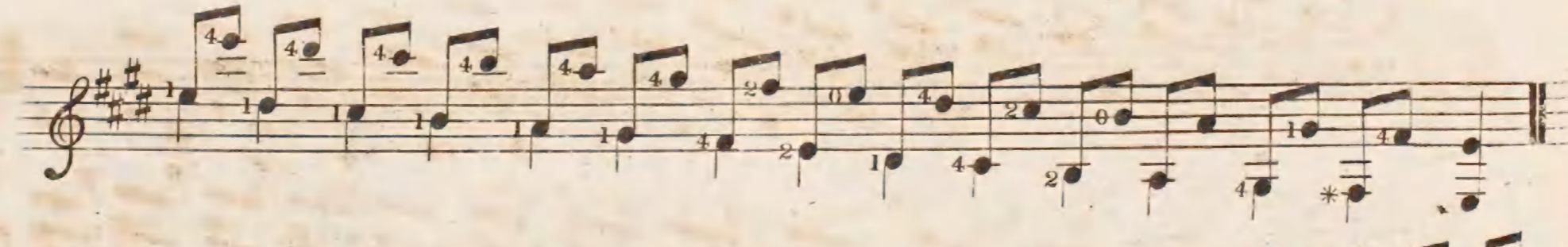


Handwritten musical notation for E Major Sixths exercise, continuing the sequence of notes and fingerings.

Octaves.



Handwritten musical notation for E Major Octaves exercise. The staff shows a sequence of notes with fingerings (1-4) and a final double bar line.

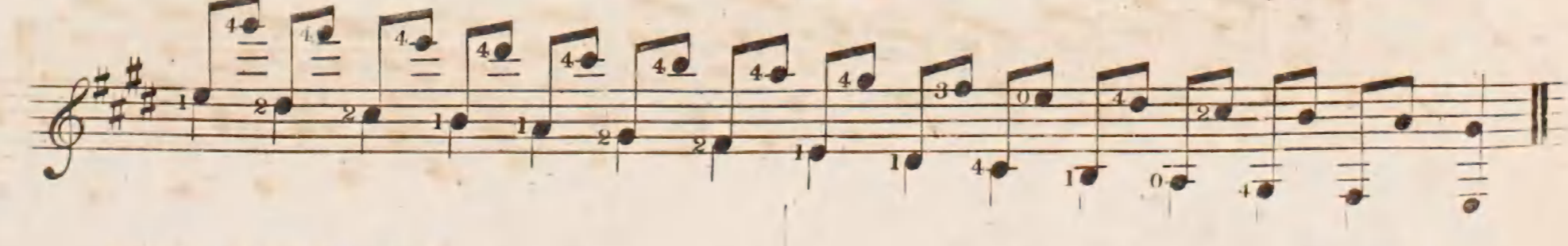


Handwritten musical notation for E Major Octaves exercise, continuing the sequence of notes and fingerings.

Tenths.



Handwritten musical notation for E Major Tenths exercise. The staff shows a sequence of notes with fingerings (1-4) and a final double bar line.



Handwritten musical notation for E Major Tenths exercise, continuing the sequence of notes and fingerings.

F. Major
Thirds.

The first system of the exercise consists of two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains a sequence of eighth notes, each with a fingering number (1-3) written above it. The bottom staff continues the sequence with eighth notes and fingering numbers (1-3) written below it. The exercise is a chromatic scale of thirds.

Sixths.

The second system of the exercise consists of two staves. The top staff continues the sequence of eighth notes with fingering numbers (1-3) above them. The bottom staff continues with eighth notes and fingering numbers (1-3) below them. The exercise is a chromatic scale of sixths.

Octaves.

The third system of the exercise consists of two staves. The top staff continues the sequence of eighth notes with fingering numbers (1-4) above them. The bottom staff continues with eighth notes and fingering numbers (1-4) below them. The exercise is a chromatic scale of octaves.

Tenths.

The fourth system of the exercise consists of two staves. The top staff continues the sequence of eighth notes with fingering numbers (1-4) above them. The bottom staff continues with eighth notes and fingering numbers (1-4) below them. The exercise is a chromatic scale of tenths.

In the following Example, in which a Bass is added, the Bass Note must be struck with the Thumb, and the two upper notes with the 1.st and 2.nd Finger as marked.

[illegible]

IX VIII VII VI V IV III II I

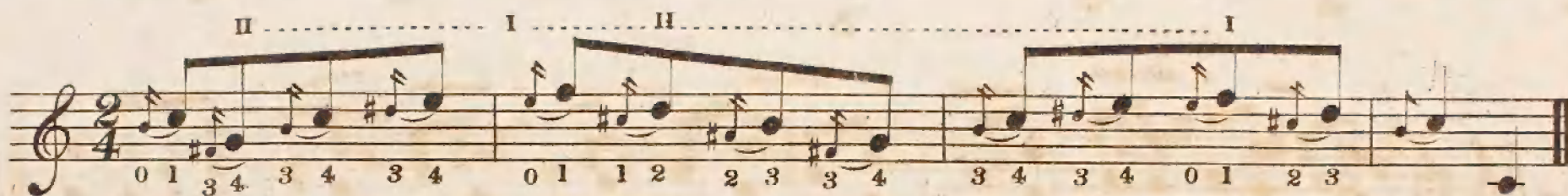
V VI VIII V III V VI III V VIII V

Exercise

IX VII IV V IX VII IV V VII IV

GRACES and ORNAMENTS of EXPRESSION.

The Appoggiatura is a grace expressed by one or more small notes pre-fixed to a note of the Melody. Its length is borrowed from the note of the Melody. The inferior Appoggiatura. In order to continue the tone of a Melody with expression the small note must be struck with the right hand, and the following note produced by letting the finger of the left hand fall with force upon it. for instance;

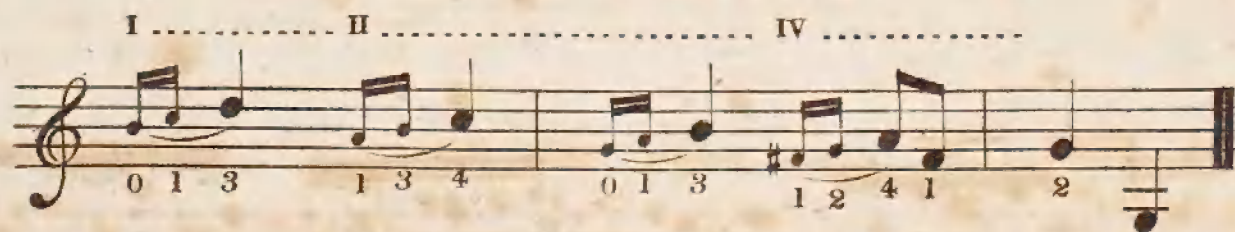


The superior Appoggiatura is played by striking the small note with the right hand, and pulling the note of the Melody horizontally with the finger of the left hand. for instance;

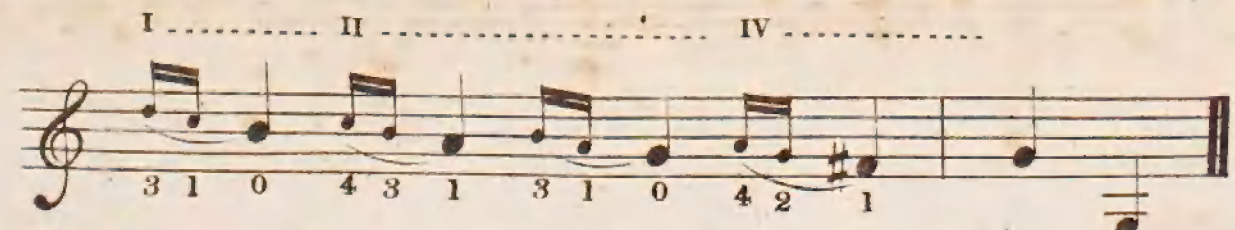


Of the APPOGGLIATURA of SEVERAL NOTES

Strike the first small note with the right hand, and produce those which follow by letting the fingers of the left hand fall upon them as marked.



Strike the first small note with the right hand, and produce those which follow by pulling the other fingers rapidly from the strings.



Written thus

Played thus

The first system of music shows a written melody in the upper staff and a more complex, ornamented version in the lower staff. The lower staff includes numerous fingerings (1-4) and slurs, indicating a more technically demanding performance.

Written thus

Played thus

The second system of music shows a written melody in the upper staff and a more complex, ornamented version in the lower staff. The lower staff includes numerous fingerings (1-4) and slurs, indicating a more technically demanding performance.

Written thus

Played thus

The third system of music shows a written melody in the upper staff and a more complex, ornamented version in the lower staff. The lower staff includes numerous fingerings (1-4) and slurs, indicating a more technically demanding performance.

Written thus

Played thus

The fourth system of music shows a written melody in the upper staff and a more complex, ornamented version in the lower staff. The lower staff includes numerous fingerings (1-4) and slurs, indicating a more technically demanding performance.

Andante.

Written thus

Played thus

Written thus

Played thus

Written thus

Played thus

The GLISSATO or SLIDE .

Is played by striking the first small note, and whilst the string is in a state of vibration, sliding the finger by which it is pressed along all the semitones or frets, until it arrives at the note of the melody The Bass note is to be played with the first of the small notes .

Written thus

Played thus

Etouffée; means, when a note is struck, and after being allowed to vibrate during its length, is stopped by the same finger which struck it. The slightest touch will reduce it to silence.

Etouffée.

Moderato.

F. SOR.



PIECES SELECTED From some of the best Composers.

Andante sostenuto.

F. CARULLI.

A musical score for a piece by F. Carulli, titled "Andante sostenuto". The score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Andante sostenuto". The score consists of several staves of music, including a section with figured bass notation (III, II, III, IV, V, VI, VII) and a section with a repeat sign. The piece concludes with a double bar line.

Andantino con espres:

M. GIULIANI.

A musical score for a piece by M. Giuliani, titled "Andantino con espres:". The score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Andantino" and the expression is marked "con espres:". The score consists of several staves of music, including a section with a repeat sign. The piece concludes with a double bar line.

VII.

f *mf* *f* *f*

dot.

Andantino.

M. GUILIANI.

dol

Andante risoluto.

F. CARULLI.



F. SOR.

Handwritten musical notation on four staves, featuring various chords and fingerings. Roman numerals VIII, X, VII, IX, and XIII are used to denote specific chords or sections. The notation includes treble clefs, key signatures, and detailed fingering numbers (1-4) for each note.

F. SOR.

Handwritten musical notation on four staves, continuing the piece. Roman numerals V, VI, VII, IV, III, and II are used to denote specific chords or sections. The notation includes treble clefs, key signatures, and detailed fingering numbers (1-4) for each note.

AGUADO

Waltz.

D.C.



MARCHE
du BALLET de CENDRILLON.

F. SOR.

The 6th String to be turned in D.

A musical score for a march, consisting of ten staves. The notation includes various musical symbols such as treble clefs, a key signature of one sharp (F#), a common time signature (C), and dynamic markings like 'p' (piano) and 'f' (forte). The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes fingerings and bowings indicated by numbers and slurs. The piece concludes with a double bar line and repeat signs.

Five staves of musical notation for guitar. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains several measures of music with complex chordal textures and melodic lines. The second staff continues the piece, featuring a 'dol:' (dolce) marking. The third, fourth, and fifth staves further develop the musical themes, with various fingering numbers and slurs indicating specific techniques.

PRACTICE of the CHORD of the SIXTH.

Three staves of musical notation for guitar, focusing on the practice of the sixth chord. The first staff shows a sequence of chords labeled with Roman numerals: X, IX, VII, V, III, II. The second staff continues this sequence, with additional fingering numbers. The third staff provides further practice exercises, including various fingering patterns and chord progressions.

M. GIULIANI.

Allegro con brio.

RONDO.

p *cres* *f* *sf* *pf* *smorzendo il tono.* *f* *p* *smorzendo il tono.* *tutte sf* *piano.* *sf* *f* *sf* *di sopra sempre*

sulla 4.^a e 3.^a corda.

piu lento

tempo.

cres.

Coda

Handwritten musical score for piano, page 62. The score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. Dynamic markings are prominently featured throughout the piece, including *ff* (fortissimo), *p* (piano), *sf* (sforzando), and *cres* (crescendo). The notation is dense and intricate, typical of 19th-century piano instruction books.

